



TERTIARY ENTRANCE EXAMINATION, 1998

QUESTION PAPER

ENGLISH LITERATURE

TIME ALLOWED FOR THIS PAPER

Reading time before commencing work: Ten minutes

Working time for paper: Three hours

MATERIAL REQUIRED/RECOMMENDED FOR THIS PAPER

TO BE PROVIDED BY THE SUPERVISOR

This Question Paper

Standard Answer Book

TO BE PROVIDED BY THE CANDIDATE

Standard Items: Pens, pencils, eraser or correction fluid, ruler

Special Items: Nil

IMPORTANT NOTE TO CANDIDATES

No other items may be taken into the examination room.

It is your responsibility to ensure that you do not have any unauthorised notes or other items of a non-personal nature in the examination room. If you have any unauthorised material with you, hand it to the supervisor BEFORE reading any further.

STRUCTURE OF THIS PAPER

Section	No. of questions available	No. of questions to be attempted	Marks available
I: Texts and Contexts	5	1	25
II: Prose Fiction	5	1	25
III: Poetry	5	1	25
IV: Drama	5	1	25

Total Marks = 100

INSTRUCTIONS TO CANDIDATES

Write your answers in the standard answer book.

In answering questions from sections i-iv, you must make detailed reference to at least **four different set texts** in total. You may not make detailed reference to the same set text in more than one section of the examination. Failure to fulfil these requirements may incur penalties.

SECTION I - TEXTS AND CONTEXTS

The four areas for the study of **Texts and Contexts: Representations and Issues** are:

Class
Cultural Identity
Gender
Race and/or Ethnicity

Answer ONE question from this section. When answering a question from this section, you may discuss any suitable text or texts in your answer, provided that you make substantial reference to at least one of the texts listed on pages 4, 5 and 6.

1. Marginalised groups in society are often forced to collude with the dominant culture's practices and beliefs in order to survive in a world of unequal power relations. Discuss this statement with reference to **one or more** texts.
2. Men and women exercise power in different ways. Discuss the representations of masculine and feminine power in **one or more** texts.
3. Discuss the ways **one or more** texts explore the relationship between family and identity.
4. With reference to **one or more** texts discuss how the representations of race are influenced by the historical conditions in which they are produced.
5. 'Literature is mere make-believe, even though it may be read as presenting "real" social issues and relations.' Discuss **one** text's representation of a social issue in light of this statement.

SECTION II - PROSE FICTION

Answer ONE question from this section, making detailed reference to at least one of the following texts.

ALLENDE, *Eva Luna*; **ASTLEY**, *It's Raining in Mango*; **ATWOOD**, *The Handmaid's Tale*; **BOLL**, *The Lost Honour of Katharina Blum*; **BRONTE**, *Wuthering Heights*; **CONRAD**, *Heart of Darkness*; **DICKENS**, *Great Expectations*; **HARDY**, *The Mayor of Casterbridge*; **HAWTHORNE**, *The Scarlet Letter*; **JOLLEY**, *The Well*; **KINGSTON**, *The Woman Warrior: Memoirs of a Girlhood Among Ghosts*; **McCARTHY**, *All the Pretty Horses*; **MALOUF**, *Remembering Babylon*; **ONDAATJE**, *The English Patient*; **SHELLEY**, *Frankenstein*; **TOIBIN**, *The Heather Blazing*; **WHARTON**, *The Age of Innocence*; **WHITE**, *A Fringe of Leaves*; **WINTON**, *Cloudstreet*; **WOOLF**, *To the Lighthouse*.

6. Novels are not so much innocent stories as sinister plots. They legitimate and justify specific power arrangements. Discuss **one or more** novels in light of this statement.
7. All stories are propelled by desire (e.g. desire for social success, sexual desire, emotional desire or desire for resolution of conflict). Discuss the significance of desire in **one or more** novels.
8. Novelists are often concerned with exploring the confusions and complexities of social relationships. Discuss this statement with reference to **one or more** novels.
9. Discuss the ways in which point of view positions the reader to respond to characters and events in **one or more** novels.
10. The incidents in a story can be arranged in many ways. Discuss the significance of the narrative structure in **one or more** novels.

SECTION III - POETRY

Answer ONE question from this section, making detailed reference to at least one of the following texts.

Poems are to be selected from the prescribed editions of the following poets: **BISHOP; BLAKE; CHAUCER; CUMMINGS; DICKINSON; ELIOT; GARDNER (ed.), *The Metaphysical Poets*; HARWOOD; HEANEY; KINSELLA; MURRAY; RICH; WHITMAN; WORDSWORTH; WRIGHT; YEATS; ZWICKY.**

11. Poetic techniques allow experience to be represented in an intense and compressed way. Discuss **two or more** poems in light of this statement.
12. The language of poetry is richly suggestive. This allows for a wide range of interpretations. Discuss with reference to **two or more** poems.
13. Many poems work by leaving out, omitting connections, asking us to make bridges. Discuss the ways in which **two or more** poems ask for our collaboration to make meaning.
14. Poems can be difficult to understand without a knowledge of their contexts. Discuss this statement with reference to **two or more** poems.
15. Irony can be a powerful technique in shaping the meaning of a poem. Discuss the significance of irony in **one or more** poems.

SECTION IV - DRAMA

Answer ONE question from this section, making detailed reference to at least one of the following texts.

BRECHT, *The Caucasian Chalk Circle*; **CHEKHOV**, *Three Sisters*; **CHURCHILL**, *Top Girls*; **DAVIS**, *No Sugar*; **EURIPIDES**, *Medea*; **FRIEL**, *Translations*; **IBSEN**, *Hedda Gabler*; **MARLOWE**, *Doctor Faustus*; **MILLER**, *A View from the Bridge*; **NOWRA**, *Inside the Island*; **PINTER**, *The Caretaker*; **SHAKESPEARE**, *Hamlet*, *The Tempest*, *Othello*; **SOYINKA**, *Death and the King's Horseman*; **STOPPARD**, *Arcadia*; **THOMSON**, *Diving for Pearls*.

16. Drama often examines the ways individuals struggle to dominate and/or manipulate each other. Discuss the techniques used in **one or more** plays which draw our attention to the power shifts between characters.
17. Minor characters are often as important as major characters in determining meaning in a play. Examine the significance of at least two minor characters in **one or more** plays.
18. Consider how the dramatic conventions of staging and setting are integral to an exploration and evaluation of the issues raised in **one or more** plays.
19. Literary closure in drama is often at odds with the thrust of its action. Discuss this statement in relation to the ending of **one or more** plays.
20. Do the ways in which drama represents social issues differ from propaganda? Consider **one or more** plays in your response.

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